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BRIEF MENTION.

The publication of VON GEBHARDT's phototypic reproduction of the *Gospel of Peter and the Revelation of Peter* (Leipzig, J. C. Hinrichs) has followed hard on the appearance of the facsimile in the *Mémoires de la mission archéologique française au Caire*. The French facsimile is expensive; the German is to be had at a reasonable price (12 m. 50 pf.), and will be welcome to all students of these remarkable documents. In his introduction von Gebhardt sets forth the advantages of his phototype over the retouched photogravure, describes the MS at length, comments on the plates, and registers the literature. Then follow text with variants and the plates. Still, after all that has been done, the hard passages remain hard passages, and the very first of them does not seem to have found a satisfactory solution yet. In Ev. Petri v. 3 we read: Οἱ δὲ λαβόντες τὸν κύριον ὥθον αὐτὸν τρέχοντες καὶ ἔλεγον Σύρωμεν τὸν νῆδν τοῦ θεοῦ ἔξουσίαν αὐτοῦ ἐσχηκότες. *σύρωμεν* is the MS reading, according to von Gebhardt. Beuriant had read *εὔρωμεν*, and there is a cloud of conjectures—*ἄρωμεν*, *αἰρωμεν*, *κυρῶμεν*, *θυμῶμεν* and *σταυρῶμεν*, of which the last seems the most likely. All, however, except the utterly unacceptable *κυρῶμεν*, overlook the mocking character of the shouts of the multitude, and from that point of view *εὔρωμεν* would not be so bad. The people would cry *εὔρωμεν τὸν νῆδν τοῦ θεοῦ* in jest as Andrew said *εὐρήκαμεν τὸν Μεσσίαν* in earnest. *ἔφνγον κακόν*, *εὔρον ἄμεινον*. But this would require a further change. We should then have to read <καὶ> *ἔξουσίαν αὐτοῦ ἐσχηκότες πορφύραν αὐτὸν περιέβαλον*, and though a participial clause does not seem natural as part of a yell, I am too cautious to suggest such a reading. One cannot help wishing, however, that there were a good excuse for reading *στεφανῶμεν*, which would perfectly satisfy the craving for a good sense.

Mr. TUCKER's work is always interesting, his recent edition of the Supplices of Aischylos is well worth study, and his *Eighth Book of Thucydides* (Macmillan & Co.) is out of the ordinary run of school editions. In the introduction he has a word to say in favor of the particular book he has undertaken to edit, and agrees with those who attribute the absence of speeches in this part of the work to the absence of speeches in this stage of the war. 'There would seem, indeed,' he says, 'to have been no really great speeches delivered by great men in such circumstances that Thucydides could learn their substance sufficiently to report them in his characteristic manner.' 'Vigor and terseness,' he adds, 'are as marked as ever in the eighth book,' and 'ethically the Thucydidean authorship is beyond reasonable doubt.' Mr. Tucker finds himself unable to share the general impression 'that in point of composition it lacks finish, that it never received the *secundae curae* of the author, and that

therefore, apart from all textual corruption, its *anacolutha* and perplexities are more numerous than those of the earlier books.' With such bold words does Mr. Tucker challenge the horsemen to meet him on the plain, and it is to be hoped that the challenge will be accepted. 'If,' he concludes, 'the tortuousness of a given Thucydidean period is to be set down to want of revision, it immediately becomes necessary to consider every book, and not merely the eighth, as a book left "unrevised." It is tolerably certain that Thucydides would have found it much harder to revise his own Greek into perfect lucidity than either a Plato, a Demosthenes, or a modern editor would do. *Le style c'est de l'homme*, and revision, with some writers, is quite as likely to lead them farther from as it is to lead them nearer to syntactical simplicity.' It is evident that Mr. Tucker is one of those who go at least part of the way with Dionysios, and who recognize a certain purposefulness where others see only helplessness, who recognize a deliberate twist where others see only an impotent wriggle. So sound is this view, at least so closely coincident is it with my own, that I can forgive differences on minor points, such as are generally made too prominent in *Brief Mention*.

In his *Syntaxis infinitivi Plotiniani* (Upsala, 1893) Mr. NORDENSTAM shows a fair acquaintance with the literature of the Greek infinitive, and one or two of the phenomena that he registers are interesting, such as Plotinus's use of the adjective with the articular inf., e. g. τὸ ἀληθινὸν εἶναι instead of ἡ ἀληθινὴ οὐσία, and his freer employment of the genitive with the same. But it is hard to preserve one's gravity when one reads *memoratu dignissimum est quod Plotinus πρὶν ἢ semel posuit*. He evidently believes that Plotinus resurrected πρὶν ἢ from Homer and Hesiod, because Sturm has told him that the construction had vanished from Attic, but nothing is more common in post-classic Greek than πρὶν ἢ (A. J. P. IV 92), and the scribes being thoroughly familiar with it, have done their best to get it into our classic texts. *Quod semel posuit* ought to mean that 'he used it only once.' The section on the articular infinitive follows the lines of Hewlett's useful articles (A. J. P. XI), but if Mr. Nordenstam had read the *Journal* as closely as he has conned Mr. Hewlett's articles, he would not have denied the classical use of causal παρά with art. inf. Cf. A. J. P. XII 124 and Dem. 19, 42; 21, 96.

ALFRED GOODWIN, who died in February, 1892, had made elaborate preparations for a great edition of the *Homeric Hymns*, had collated MSS and caused them to be collated, and had made a beginning of a critical commentary, but the failure of his eyes during the last year of his life prevented him from continuing his work, and his posthumous papers seem to have yielded scanty gleanings. The business course would have been to abandon the publication, and to turn over Goodwin's papers, as so much material, to some Homeric scholar, but yielding to a natural feeling, the Delegates of the Clarendon Press intrusted Goodwin's former pupil and intimate friend, THOMAS WILLIAM

ALLEN, with the task of saving what was to be saved of Goodwin's work, and of bringing out an edition of the Homeric Hymns on Goodwin's lines. The result is a superb folio with four photographic plates, a full account of the MSS, full variants and an eclectic text. It is a memorial volume that appeals to the sympathies of all scholarly men; and though the conditions of the editorship were hampering in the extreme, still, as Mr. Allen is fully in accord with his departed friend as to the age and value of the Moscow MS, his scientific and his personal interest are so much at one that he could well undertake the delicate office of bringing out what he himself fears may seem to the outside world *exiguus fructus ingenii acris et pulchri*.

The most interesting part of Mr. VERRALL'S *Choëphori* is the Introduction, in which he considers at great length the recognition scene of the play, and defends the poet against the well-known criticisms of Euripides in the *Electra*. According to Mr. Verrall, Euripides had not studied the Aeschylean text closely, and the signs to which the Aeschylean *Electra* yields credence are none of them so flimsy as Euripides represents them to be. The hair and the footprint are familiar marks of race, and the gird at the size of the foot is purely gratuitous. It was not the size but the shape of the foot that Aischylos was thinking of, and the shape of the foot, as well as the curl of the hair, may have been characteristic of the Pelopidæ, whom Mr. Verrall calls, by way of illustration, 'octoroons.' The illustration is not inapt, and an American student of the drama can readily imagine a colored *Electra* recognizing the kinky hair and 'gizzard foot' of a man and a brother. The third sign, the *ὄφασμα*, instead of being what Euripides wickedly insinuates it was, 'a piece of the wrapping in which Orestes was shawled,' is supposed by Mr. Verrall to have been a manner of girlish sampler. And so the critic Euripides is disposed of. Like so many brethren of the guild, Euripides was simply finding fault with what he happened to remember, or fancied he remembered, of the piece—a very natural proceeding—and Mr. Verrall has brought him to book with his usual acumen—an acumen which, unfortunately, is almost always excessive. In fact, the German proverb 'allzuscharf macht schartig' might seem to have been coined for Mr. Verrall's especial benefit, and his considerable gift of literary expression and undeniable literary sympathy do not compensate for all his wonderful verbal equivocations, resurrected vocables, archaic constructions and metrical licenses. There is no end of cleverness in Mr. Verrall's work, but it is a cleverness that enlightens only by flashes. There is no patient assemblage of Aeschylean facts, and in a commentary of such bulk more illustrations might be demanded. Not to dwell on grammatical points, in which Mr. Verrall is often simply hopeless, one would have expected, among other things, a more satisfactory note on *μσσχάλισμός* (v. 439), or, at all events, some reference to Mr. Kittredge's careful article on 'Arm-pitting' in vol. VI of this Journal.